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CAMERA SCRIPT BBC-1

02345/2064

DR. WHO

"The Seeds of Doom"

by
ROBERT BANKS STEWART

EPISODE FOUR

PRODUCER	PHILIP HINCHCLIFFE
DIRECTOR	DOUGLAS CAMFIELD
P.A.	Graeme Harper
A.F.M.	Sue Shearman
Director's Assistant	Briony Brown
Script Editor	Robert Holmes
P.U.M.	George Gallaccio
Designer	Roger Murray-Leach
Costume Designer	Barbara Lane
Make-up Artist	Ann Briggs
Visual Effects Designer	Richard Conway
T.M.1*	John Dixon
T.M.2	Bernard Fox
Sound Supervisor	John Holmes
Grams Operator	Andrew Hunter
Vision Mixer	Graham Giles
Floor Assistant	Robin Burman
Prop Buyer	Maurice Watson
Artists Booker	Nansi Dav ies

CREW 9

SCHEDULE

Tuesday 2nd December 1975 — Studio TC.4

Camera rehearsal	10.30-13.00
LUNCH	13.00-14.00
Camera rehearsal (with TK.42 17.00-18.00)	14.00-18.00
DINNER	18.00-19.00
(Sound and Vision Line-up	18.00-19.30)
VT RECORDING (onto VTC/6HT/B02699)(with TK.42)	19.30-22.00

VT EDITING: to be arranged

CYPHER DUB: 22nd January 1976

TRANSMISSION: Saturday 21st February 1976

DR. WHO: THE SEEDS OF DOOM

EPISODE FOUR

C A S T L I S T

The Doctor	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
Richard Dunbar	KENNETH GILBERT
Sir Colin Thackeray	MICHAEL BARRINGTON
Arnold Keeler	MARK JONES
Amelia Ducat	SYLVIA COLERIDGE
Hargreaves	SEYMOUR GREEN
Guard Leader (OB only) ..	DAVID MASTERMAN
Guards	HARRY FIELDER PAT GORMAN BRYAN NOLAN
Secretary	KEITH ASHLEY
Fight arranger	TERRY WALSH

TECHNICAL REQUIREMENTS

5 peds

Caption scanner

Floor monitors

3 booms
2 fishpoles

1 35 mm TK channel (for titles)

DR. WHO (4L)

THE SEEDS OF DOOM

EPISODE FOUR 02345/2064

R E C O R D I N G R U N N I N G O R D E R

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
6	1-3	Scene 3 Int. Special Projects Lab.	DAY	CHASE KEELER	2A 3A A1
8	4	Scene 4 Int. Corridor	DAY	THE DOCTOR SCORBY	1A B1
9	5 & 6	Scene 5 Int. Special Projects Lab.	DAY	CHASE KEELER HARGREAVES	2A 3A A1
		RECORDING BREAK	Set r. table into Lab. Keeler to next stage Make-up		
12	7-10	Scene 8 Int. Special Projects Lab.	DAY	THE DOCTOR SCORBY	2A 3B A1 C1
		RECORDING BREAK			
23	11-13	Scene 15 Int. General Lab.	NIGHT	SCORBY CHASE HARGREAVES	4A 1B 3C D1 B2
		RECORDING PAUSE			
25	14	Scene 17 Int. General Lab.	NIGHT	CHASE	1B D1
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
27	15-17	Scene 19 Int. General Lab.	NIGHT	CHASE HARGREAVES SCORBY	4A 1B D1 B2
		RECORDING BREAK			
22	18-19	EPISODE 5 Scene 15 Int. General Lab.	DAY	SCORBY SARAH HARGREAVES	4A 1B D1 B2 Fish
		RECORDING PAUSE		1 to next shot	
	20	Scene 15 (cont'd)			
		RECORDING BREAK		Keeler Make-up ready	
19	21-27	EPISODE 4 Scene 13 Int. Cottage Bedroom	NIGHT	KEELER CHASE HARGREAVES	1C 4B C2 Fish
		RECORDING BREAK		Keeler to next stage Make-up. S/B mattress and molotov cocktail bomb	
18a	28-29	EPISODE 5 Scene 11a Int. Cottage Bedroom	DAWN	SCORBY	1D 3D C2 Fish
		RECORDING BREAK		Set in furniture to Library	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		EPISODE 4			
34	30-44	Scene 24 Int. Library	NIGHT	CHASE AMELIA DUCAT SCORBY	1E 3E 4C B3 D2
		RECORDING BREAK		Keeler Make-up ready	
29	45-55	Scene 21 Int. Cottage Bedroom	NIGHT	SARAH KEELER HARGREAVES	1C 3D 4B C3 B4
		RECORDING PAUSE		No further Make-up change needed.	
37	56-57	Scene 25 Int. Cottage Bedroom	NIGHT	HARGREAVES SARAH KEELER	1C 3D 4B C3 B4
		RECORDING BREAK		Substitute full Krynoid in bed and tie him down. If time, record any titles not yet rec.	
47	58-61	Scene 30 Int. Cottage Bedroom	NIGHT	HARGREAVES THE KRYNOID	1C 3D 4B C3 B4
		RECORDING BREAK		Substitute breakable ropes for Krynoid	
53	62-63	Scene 36 Int. Cottage Bedroom	NIGHT	THE KRYNOID	1C 3D 4B C3 B4
		RECORDING PAUSE		Repo. Artists	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
58	64	Scene 39 Int. Cottage Bedroom	NIGHT	THE DOCTOR SARAH	1C 3D 4B C3 B4
		RECORDING BREAK			
41	65-68	Scene 27 Int. Corridor	NIGHT	SARAH AMELIA SCORBY GUARD	1F 3F 2B B5 Fish
		RECORDING PAUSE		Cam. 3 to clear	
	69	Scene 27 (cont'd)			
		RECORDING PAUSE			
49	70	Scene 32 Int. Corridor	NIGHT	SARAH 2 Guards (NS)	3G Fish
		RECORDING PAUSE		Repo.	
51	71	Scene 34 Int. Corridor	NIGHT	SARAH	3H Fish
		RECORDING BREAK		Strike Corridor wall	
25	72-86	EPISODE 5 Scene 18 Int. Dunbar's Office	DAY	MAJOR BERESFORD SIR COLIN THACKERAY THE DOCTOR SECRETARY (NS)	2C 1G 3J A2 C4
		RECORDING PAUSE		Repo. Artists	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
29	87	Scene 20 Int. Dunbar's Office	DAY	THE DOCTOR BERESFORD	1G A2
		RECORDING PAUSE			
31	88	Scene 22 Int. Dunbar's Office	DAY	THE DOCTOR	1G A2
		RECORDING PAUSE		Repo. Artists	
51	89-95	EPISODE 6 Scene 39 Int. Dunbar's Office	DAY	THE DOCTOR SARAH SIR COLIN	2C 1G 3J A2 C4
		RECORDING PAUSE			
4	96	EPISODE 5 Scene 3 Int. General Lab.	DAY	CHASE	4D D1
		RECORDING PAUSE			
6	97	Scene 5 Int. General Lab.	DAY	CHASE	4D D1
		RECORDING PAUSE		Light change	
15	98	Scene 9 Int. General Lab.	DAWN	CHASE HARGREAVES	4D D1

"DOCTOR WHO"

by

Robert Banks Stewart

'The Seeds of Doom'

EPISODE FOUR

81. TK Seq. 1 (35 mm) (dur. 35") S.O.F.
Opening Titles

S/I T/J SLIDE (A1) /
THE SEEDS OF DOOM

S/I T/J SLIDE (B1) /
by ROBERT BANKS STEWART

S/I T/J SLIDE (A2) /
PART FOUR 1. INT. SPECIAL OJECTS LAB. D.Y.

(REPRISE OF CLOSING
MOMENTS OF EPISODE
THREE.

(Onto Ep.4 Closing Titles)

EP.4

1B

1. INT. SPECIAL PROJECTS LAB. DAY

43. 1B
M/S Doctor crouching at window; he leaps through

(THE DOCTOR LAUNCHES HIMSELF THROUGH GLASS WINDOW)

RECORDING BREAK

Set up creepers etc. on roof

1 to C

(Onto Ep.3, Scene 14, page 27)

(4 NEXT)

EP.4

/2A 1A 3B/A A1 C1 Fish/

1. INT. SPECIAL PROJECTS LAB. DAY

27. 3B
Wide group shot; Doctor hurtles through frame and knocks Scorby to the ground

(THE DOCTOR FALLS THROUGH IN A SHOWER OF GLASS, HIS WEIGHT SNAPPING A TABLE ON WHICH PLANTS AND INSTRUMENTS ARE SET UP. HE SENDS SCORBY FLYING TO THE GROUND, THE PISTOL HURTLING FROM HIS GRASP.)

RECORDING BREAK — Redeploy and swop Doctors

---

28. 1A
L/A floor; Scorby hits ground as directed (buffer shot)

RECORDING PAUSE — Cam. 1 readjust

---

29. 2A
M/S Doctor; he picks himself out of wreckage, picks up stool and smashes Scorby over head; let Scorby drop

(SCORBY STARTS TO RISE, BUT THE DOCTOR PICKS UP A CHAIR AND SMASHES IT OVER HIS HEAD.)

SCORBY COLLAPSES IN A HEAP.

30. 1A
M/S floor; Scorby collapses in head

THE DOCTOR DASHES FOR THE GUN, PICKS IT UP AND LEVELS IT AT CHASE AND KEELER.

31. 2A
M/S Doctor; pan him l. to Chase and r. to door with Sarah

CHASE: What do you do for an encore, Doctor?

(THE DOCTOR KEEPS THE PISTOL LEVELLED AT HIM)

THE DOCTOR: I win!

(On 2) EP.4

(KEELER RELEASES THE KNOTS.

SARAH RISES FREE FROM THE CHAIR)

THE DOCTOR: Come on, Sarah ...

(STILL POINTING THE PISTOL, THE DOCTOR GUIDES SARAH TOWARDS THE DOOR.

THEY EXIT, LOCKING IT BEHIND THEM./

32. 1A
M 2-s Keeler/Chase;
pan Chase r. to door

CHASE RUSHES TO THE DOOR AND STARTS HAMMERING)

CHASE (SHOUTING): Open this door! Open this door! Guards! (VERY LOUD) Guards!!

RECORDING PAUSE — Cam. 1 readjust

---

33. 1A
M/S Scorby rises off floor and stands

(SCORBY GROANS AND STIRS

34. 2A
M/S Chase at door

CHASE CONTINUES TO BANG ON DOOR)

CHASE (LOUD): Guards! (GETTING FURIOUS) Why am I surrounded by idiots? (THUMPING THE DOOR) Somebody open this door!!!

RECORDING BREAK — Strike r. bench
Set up Special Effects pod
Cam. 3 to A

---

35. 3A
Deep 2-s arm f/g r., plant attacks b/g l.

(this shot to be video-disced at VT editing)

(CU UNSEEN THE POD OPENS AND THE CONTENTS WRAP THEMSELVES AROUND KEELER'S HAND.

RECORDING BREAK — Wrap make-up plant around arm

36. 1A
MC/S Keeler; he screams in agony

(KEELER SCREAMS IN AGONY AND COLLAPSES AGAINST THE TABLE

CHASE TURNS AND SEES HIM)/

37. 3A
M/S Chase at door; pan him l. to CM 3-s with Keeler/Scorby

CHASE: Keeler ... !

(CHASE RUSHES TO HIM)

KEELER (IN AGONY): My arm ... my arm ...

(THE SOUND OF BOOTED FOOTSTEPS AND A GUARD FIDDLES WITH THE KEY/

38. 2A
M/S door; Guard enters

AND OPENS THE DOOR)

39. 3A
CM 3-s (a.b.); pan Scorby r. to 2-s with Guard; they exit

SCORBY (TO GUARD): Quick! Get after the Doctor and that girl - they mustn't escape.

RECORDING BREAK

1 to B A to 2
2 to B

(Onto Ep.3, Scene 46, page 77)

EPISODE 4 (Scene 2)

O.B. SEQ. 1. (page 5)

EXT. PROMENADE STONE BUILDING. DAY

4/1-1. L/A L/S Doctor/Sarah enter l., pan them r. to entrance and hold them in CM 2-s

THE DOCTOR (INDICATES BUILDING): Get in there and keep out of sight. I'll be back as quick as I can.

SARAH: Where are you going?

DOCTOR: I must destroy that pod before it's too late.

SARAH: I don't believe it. You're actually going back to the Lab? Shouldn't we try and warn Sir Colin - there must be a phone around somewhere.

DOCTOR: We'll try that later. You sit tight.

SARAH: You can't tackle them single-handed!

DOCTOR (FLOURISHES PISTOL): Why not? I've got a pistol.

SARAH: But you'd never use it ...

DOCTOR (GRINS): True. But at least it seems to frighten people. (INDICATES BUILDING) Inside there's a good girl ...

He moves off fast; Sarah sighs, then goes into building

END O.B. SEQ. 1

2A 3A A1

3. INT. SPECIAL PROJECTS LAB. DAY.

1. 2A
L/A M 2-s Chase f/g l., Keeler standing b/g r.

(CHASE WATCHES KEELER WITH A COLD-BLOODED DETACHMENT.

KEELER IS A VERY FRIGHTENED MAN. HIS SKIN IS ALREADY DEVELOPING A VEGETABLE TEXTURE)

CHASE: Amazing ...

(KEELER CLUTCHES HIS ARM AND GROANS)

KEELER: Do something ... you must do something ...

hold 2-s as Keeler sits

CHASE: What do you feel now?

KEELER: Get me to hospital ... please!

CHASE: Don't be ridiculous. We'll look after you here -

KEELER: (OUTBURST) My whole body's changing! Look at my arm ...!

(HE HOLDS IT UP FOR CHASE'S INSPECTION)

2. 3A
C/S Chase looks at arm

CHASE: Staggering ... Absolutely unique ...

3. 2A
C/U Keeler

KEELER: For pity's sake, help me!!

(1 NEXT)

(Onto Scene 4, page 8)

/1A B1/

4. INT. CORRIDOR. DAY.

4. 1A
L/S corridor; Doctor appears and moves out l.;
hold empty frame until Scorby appears; he follows and exits l.

/(THE GLOOMY MEDIEVAL CORRIDOR AS BEFORE.

THE DOCTOR ENTERS SHOT, PISTOL AT THE READY. HE PAUSES, EARS PRICKED, THEN STARTS TO MOVE ALONG PASSAGE)

(Onto Scene 5, page 9)

2A 3A A1

5. INT. SPECIAL PROJECTS LAB. DAY.

5. 2A
ML/S door; Hargreaves enters; pan him l. to M 3-s

(HARGREAVES ENTERS AND IS VISIBLY SHOCKED AT KEELER'S CONDITION.

CHASE IS ON THE FLOOR BY KEELER AS BEFORE)

HARGREAVES: Excuse me, sir. I heard Mr. Keeler was - Mr. Keeler!!!

6. 3A (rise)
CM/S Chase; he rises into CM 3-s; crab them r. to door and out

CHASE: Mr. Keeler is not very well. We've got to get him over to the cottage where we can look after him properly.

HARGREAVES: But what happened?

CHASE: Don't ask questions - just do it!!

(THEY CARRY KEELER OUT OF ROOM)

RECORDING BREAK

Set r. table into Lab.

Keeler to next stage Make-up

Cam. 3 to B

(Onto Scene 8, page 12)

EPISODE 4 (Scene 6)

O.B. SEQ. 2 (page 10)

4/2-1. _____/

L/S a pair of Guards go running past l. to r., pan them and hold on to entrance; sounds of search (a.b.), Scorby yelling in distance; Sarah peeps out cautiously from the darkness; so far so good

END O.B. SEQ. 2

EPISODE 4 (Scene 7)

O.B. SEQ. 3 (page 11)

EXT. COURTYARD. DAY

4/3-1. _____/

Hargreaves and Chase half carry Keeler out of side door and exit frame

(Continuity: Make-up for Keeler critical)

END O.B. SEQ. 3

/2A 3B A1 C1/

8. INT. SPECIAL PROJECTS LAB. DAY

7. 3B
ML/S door; Doctor bursts in; crab him l. to table

/(HOLD THE EMPTY LAB FOR A MOMENT, THEN THE DOOR BURSTS OPEN.

THE DOCTOR ENTERS, GUN AT THE READY)

THE DOCTOR (TO HIMSELF): Right, get 'em up ...

(SURPRISED TO FIND NOBODY ABOUT, HE PUTS THE PISTOL DOWN TO EXAMINE A FRAGMENT OF POD. HE PICKS UP A SECOND FRAGMENT AND STUDIES IT WITH GREAT CONCENTRATION WHEN:)/

8. 2A (entry)
M/S door; Scorby enters; pull back to deep 2-s Doctor f/g l., Scorby b/g r.

SCORBY ENTERS, COVERING HIM WITH A MACHINE-PISTOL)

SCORBY: How predictable! The criminal returning to the scene of his crime ...?

(HE PICKS UP THE UNATTENDED GUN)

THE DOCTOR: I see the pod has burst. Was anyone in the way?

SCORBY: Yes, Keeler. Very clumsy of him. Where's the girl?/

9. 3B (turn)
CM/S Scorby

THE DOCTOR: You're working for a madman, Scorby. You know that?/

10. 2A
Deep 2-s (a.b.); Scorby leads Doctor out

(BREAK NEXT)

(On 2)

SCORBY: He pays well. And don't think Miss Smith will ever get out of this place alive. This way. And don't try anything -- ANYTHING!!

(HE MOTIONS THE DOCTOR OUT WITH HIS GUN)

RECORDING BREAK

1 to B B to 2
3 to C C to 2

(Onto Scene 15, page 23)

(3 NEXT)

EPISODE 4 (Scene 9)

O.B. SEQ. 4 (page 14)

EXT. RIVERSIDE COTTAGE. DAY

4/4-1. L/S Cottage; Hargreaves and Chase enter frame carrying Keeler towards cottage

(Continuity: Make-up for Keeler critical)

END O.B. SEQ. 4

Ep.4

4C 3C 1E D3 A2

11. INT. COMPOST CRUSHER ROOM. DAY

CAMERAS AS DIRECTED

57.

(SCORBY PUSHES DOCTOR
INTO THE ROOM. A
GUARD COMES WITH THEM)

SCORBY: Turn around, Doctor.

(DOCTOR IS PUSHED DOWN
IN DUSTBIN)

I'm so sorry, Doctor. You seem to be a bit unsteady on your feet.

(ANOTHER PUSH AND DOCTOR
IS SAT DOWN ON BIN.

SEES MACHINE)

THE DOCTOR: That looks as if it's got possibilities.

(onto page 17)

SCROBY: We make our own compost.

THE DOCTOR: Quite right. Everybody should. Always put the good back into the soil...

SCROBY: Just what Mr Chase says. He never wasted anything that can be used to fertilise his plants....

(CLOSE ON THE DOCTOR'S UNEASY EXPRESSION)

THE DOCTOR: Very commendable.

(AT THAT MOMENT THERE IS A WHIRRING SOUND FROM A TIME SWITCH.

THEN A GROANING NOISE FROM WITHIN THE HOPPER. A MASS OF REFUSE GRADUALLY SINKS DOWN, FED THROUGH A TRAPDOOR INTO GRINDING MACHINERY SOMEWHERE BELOW)

SCROBY: It's got a healthy appetite, Doctor. (TO GUARD) Tie him up.

RECORDING BREAK — Tie up Doctor

(Onto Scene 26, page 38)

EPISODE 4 (Scene 12)

(NB: At this point the story moves into a Night phase. This supersedes any indications in original scripts)

O.B. SEQ. 5 (page 18)

EXT. PROMENADE STONE BUILDING. NIGHT

4/5-1. CM/S entrance; pale moonlight illuminates; Sarah appears out of the blackness; The Doctor has been away hours; she checks her watch; she comes to a decision and moves out r.

END O.B. SEQ. 5

/1C 4B C2 Fish/

13. INT. COTTAGE BEDROOM. NIGHT

21. 4B
H/A C/U Keeler; slow pull out as he awakens to discover bonds

/(KEELER COMES AROUND AND SEES THAT CHASE AND HARGREAVES ARE WATCHING HIM)

22. 1C
Deep 3-s Keeler f/g l., Hargreaves/Chase b/g r.

KEELER: What's happening? .. What have you done?/

CHASE: It's for your own good. You mustn't move.

KEELER: You can't keep me here! I need proper medical attention ... Look at me!

(CHASE STUDIES KEELER'S ARMS AND BODY. THE SKIN IS CHANING RAPIDLY INTO VEGETABLE FORM, THE LIMBS ALREADY BECOMING BLOATED AND SHAPELESS)

(ON 1)

lose Keeler as Hargreaves/Chase rise

CHASE: The rate of increase is astonishing. Remarkable, Keeler. Protein absorption from the animal, of course ... /

23. 4B
MC/S Keeler

KEELER: What animal?

CHASE: Your own body. We shall have to give you some food.

KEELER: Chase, will you stop behaving like a maniac, and get me to a hospital! /

24. 1C
M 2-s Hargreaves/ Chase

CHASE: (SCORNFULLY) Don't be absurd ... that would ruin everything. Together, we could be on the threshold of a great scientific discovery. / We must observe the process carefully.

25. 4B
C/U Keeler

(KEELER LOOKS PLEADINGLY AT HARGREAVES, WHO SHOWS HE IS SCARED)

KEELER: Hargreaves, don't listen to him! This is murder! /

26. 1C
CM 2-s Hargreaves/ Chase; pan them r. to door

HARGREAVES: Mr. Chase is right, sir. It is for your own good.

CHASE: You're becoming a plant, Keeler. You're privileged. Think of it ... a marvellous new species of plant! Hargreaves, we'll need some equipment to moniter this experiment.

27. 4B

(THEY GO) /

KEELER: Chase!!!

RECORDING BREAK

Keeler to next stage Make-up.
S/B mattress and molotov cocktail bomb

1 to D
3 to D

(3 NEXT)

(Onto Ep.5, Scene 11a, page 18a)

EPISODE 4 (Scene 14)

O.B. SEQ. 6 (page 22)

EXT. AREA OF WOODS/RIVERSIDE COTTAGE. NIGHT

4/6-1. L/S Sarah moving towards cottage; she comes into f/g, hears the sound of a door opening and hides; pale moonlight again

4/6-2. ML/S cottage; Chase and Hargreaves are coming out of cottage; they close the door and move forward l. to r.

HARGREAVES: Maybe he's right, sir. It could be dangerous.

CHASE: Everything will be alright, Hargreaves - just as long as we keep him in there.

They pass out of shot

4/6-3. CM/S Sarah hiding in the bushes; Chase and Hargreaves go past; she moves into blackness, then comes into f/g as she watches them go, she then exits towards the cottage, bent on investigation; where they referring to the Doctor in their chat

END O.B. SEQ. 6

/4A 1B 3C D1 B2/

15. INT. GENERAL LAB. NIGHT

11. 3C
M/S fireplace door; Scorby enters; pan him l. to 2-s with Chase

/(SCORBY ENTERS AND MOVES TO CHASE)

SCORBY: I caught the Doctor and locked him in the compost room.

CHASE: Good. No sign of the girl?

SCORBY: Not yet, but all exits are covered. We'll soon find her./

12. 1B
M/S Hargreaves enters r.; plonks microscope on table; pan him l. to phone

(A PHONE RINGS. HARGREAVES MOVES TO PHONE)

HARGREAVES: General Laboratory. Would you hold. It's for you, sir./

13. 4A
L 2-s Chase/Scorby; pan Chase l. to CM/S at phone

The Main Gate. He says it's urgent.

CHASE (INTO PHONE): Chase ... Miss Amelia Ducat? (ANNOYED) Why did you let her past the gate?

RECORDING PAUSE

(Onto Scene 17, page 25)

(1 NEXT)

EPISODE 4 (Scene 16)

O.B. SEQ. 7 (page 24)

GATEHOUSE AND MAIN GATES. NIGHT

4/7-1. Deep 2-s Guard f/g l. on phone in hut/see Amelia b/g r. standing outside waiting impatiently

GUARD (INTO PHONE): Sorry, sir. Miss Ducat insists on seeing you. Says you owe her money. (HE RECEIVES AN EARFUL WHICH WE DON'T HEAR) That's what she says, sir ...

END O.B. SEQ. 7

/1B D1/

17. INT. GENERAL LAB. NIGHT

14. 1B
MC/S Chase / (CHASE ON THE PHONE VERY IRRITATED)

CHASE: Get rid of her! I'm in the middle of some very important work and I can't see anyone. Is that clear?

RECORDING PAUSE

(Onto Scene 19, page 27)

EPISODE 4 (Scene 18)

O.B. SEQ. 8 (page 26)

GATEHOUSE AND MAIN GATES. NIGHT

4/8-1.
Deep 2-s (a.b.);
Amelia is b/g r.,
Guard f/g l.

GUARD (EMBARRASSED): I've told her that, Mr. Chase - but she's very persistent. (ANOTHER EARFUL) Well, she did mention lawyers ...

(A GHOST OF A SMILE FROM AMELIA)

END O.B. SEQ. 8

NB: No O.B. Seq. 9

(Onto page 37)

EP.4

/4A 1B D1 B2/

19. INT. GENERAL LAB. NIGHT

15. 1B
MC/S Chase

/(CHASE ON THE PHONE)

CHASE: Lawyers! (TO SCORBY, ABOUT THE GUARD) Man's a fool. (THE OLD REFRAIN) Why am I surrounded by idiots?/

16. 4A
M/S Hargreaves who nods in agreement; Scorby enters r. for M2-s

SCORBY: Wouldn't it be better to see her and avoid any fuss?/

17. 1B
C/U Chase

CHASE: (INTO PHONE) All right, have someone bring her up to the Library.

RECORDING BREAK

(onto Ep.5, Scene 15, page 22)

(1 N EXT)

Ep.4

4D D1 B4

20. INT. COTTAGE. NIGHT

102. 4D
ML/S night; Sarah enters cottage, hears groan and moves up stairs

(SARAH ENTERS COTTAGE. SHE HEARS A LOW GROANING WHICH MAKES HER INVESTIGATE.

103. 1F (turn)
C/U Sarah; widen as she moves away up staircase

SHE MOVES UP STAIRS)

RECORDING PAUSE

(Onto Scene 40a, page 59a)

(4 NEXT)

/1C 3D 4B C3 B4/

21. INT. COTTAGE BEDROOM. NIGHT

45. 3D
CM/S door; Sarah enters; she sees Keeler

/(SARAH HAS CREPT INTO THE ROOM. SHE SEES THE FIGURE OF KEELER IN THE BED, COMES FORWARD WARILY)

(KEELER TURNS, AND SARAH REACTS WITH A GASP OF SURPRISE TINGED WITH HORROR./

46. 4B (or look)
H/A MC/S Keeler

KEELER STARES BACK AT HER)

KEELER: Don't be frightened.

(SARAH CLEARLY IS)

47. 1C
Deep 2-s Keeler f/g l., Sarah b/g r.; she approaches

You should be glad. After all, it might have been you./

SARAH: Keeler! What have they done to you?

KEELER: Disgusting, isn't it. Are you scared?

48. 4B
MC/S Keeler

SARAH: No, I'm not scared. Why are they keeping you here?/

(1 NEXT)

(ON 4)

KEELER: Chase! Chase owns me body and soul! Body! This must be how Winlett changed. You saw him at the base, didn't you? What was it like? You've got to tell me!/

49. 1C
Deep 2-s (a.b.)

SARAH: Look, I've got to try and find the Doctor. He knows more about this than anyone else. Do you know where he is?/

50. 4B
C/U Keeler

(CLOSE ON KEELER, A CUNNING EXPRESSION)

KEELER: I might. Let me loose. We'll go together./

51. 1C
MC/S Sarah

(SARAH HESITATES, REALLY FRIGHTENED NOW)

SARAH: No. I can't do that.

KEELER: I won't harm you ...

SARAH: You mightn't mean to. But you would./

52. 4B
C/U Keeler

KEELER: You're as bad as Chase and the others ... you want me to die! You want me to die!!/

53. 1C
MC/S Sarah; pan her r. to cupboard; she hides

(SHE IS SAVED FROM A DECISION AS THERE IS THE SOUND OF SOMEONE ENTERING, O.S.

SARAH TURNS, SEES A CUPBOARD. SHE OPENS THE DOOR AND STEPS IN./

54. 3D (entry)
M/S door; Hargreaves enters; crab him to 2-s to fav. Keeler/ meat tray; see meat tray placed on side table

A MOMENT LATER HARGREAVES ENTERS. HE CARRIES A SILVER TRAY PILED HIGH WITH CHUNKS OF RAW MEAT.

HARGREAVES: Mr. Chase asked me to bring your meal over, sir./

55. 4B
BC/U Keeler lusting for meat

RECORDING PAUSE — No further Make-up change needed

(Onto Scene 25, page 37)

/1E 3E 4C B3 D2/

24. INT. LIBRARY. NIGHT

30. 1E
ML/S Amelia at fire; Chase enters b/g r. for ML 2-s

(AMELIA IS TALKING WITH CHASE, WHO AFFECTS A WELCOMING AIR, BUT IS CLEARLY ANXIOUS TO GET RID OF HER AS QUICKLY AS POSSIBLE)

CHASE: Good evening, Miss Ducat.

AMELIA: Good evening, Mr. Chase. Sorry I had to insist on seeing you at this time of night.

CHASE: Not at all ... it's a great pleasure - indeed, an honour - to see you again.

AMELIA: I was visiting Lady Chandling nearby, painting a rare hibiscus she has in her conservatory.

CHASE: (NODS) The Venezuelan Gobbo. I have several of the species./

31. 4C
MC/S Amelia

AMELIA: Of course, your plant collection is unrivalled! Even the short safari from the gate is positively bursting with interest.../

32. 1E
MC/S Chase

CHASE: What a shame you've come in the Autumn. High summer - ah!!/

33. 4C
MC/S Amelia

(1 NEXT)

(ON 4) EP.4

AMELIA: All the same, I could set up my easel here to very good
34. 1E purpose./
MC/S Chase

CHASE: At any other time, I should be happy for you to do so. But just at the moment I have some
35. 4C pressing business./
MC/S Amelia

AMELIA: A pity. Never mind, the real reason for my visit won't
36. 1E take up much of your time./
MC/S Chase

CHASE: It appears I overlooked payment for the painting I bought from you? I offer my humblest
37. 4C apologies./
MC/S Amelia

38. 1E AMELIA: Seven hundred and fifty guineas/
MC/S Chase

(CHASE NODS AND GOES TO A DESK)

39. 4C CHASE: Guineas?/
MC/S Amelia

AMELIA: ...Plus inflation. Shall
40. 1E we say... a round thousand?/
MC/S Chase

40a. 4C CHASE: Pounds?/
MC/S Amelia
41. 3E AMELIA: Done./
M/S Chase; he sits
42. 4C CHASE: I'll make out the cheque./
MC/S Amelia AMELIA:
(LOOKING ROUND) Magnificent house,
42a. 3E Mr Chase./
MC/S Chase at desk

CHASE: Yes, it is rather fine. A lot of it was built during the War of the Roses. A rather blood-thirsty
43. 1E (entry) period I always think./
Deep 2-s Amelia f/g l;
Scorby enters b/g r.

(3 NEXT)

(On 1)

(SCORBY ENTERS)

44. 3E

M/S Chase; he rises; crab him l. to M 3-s; they all exit

SCORBY: Shall I start the recycling experiment, Mr. Chase?/

CHASE: No - I want to see it. (HANDS CHEQUE OVER) My apologies for the delay. Scorby will see you out.

AMELIA: What is this recycling experiment? It sounds most interesting.....

CHASE: I'm afraid it's a project we're keeping quiet about for now, Miss Ducat. (BEAT) Within these grounds we have a number of private projects going on.

RECORDING BREAK

1 to C C to 3
3 to D B to 4
4 to B

Keeler Make-up now ready

(Onto Scene 21, page 29)

(3 NEXT)

/1C 3D 4B C3 B4/

25. INT. COTTAGE BEDROOM. NIGHT

56. 3D
Deep 2-s b/g door and cupboard door; Hargreaves exits; focus pull to f/w door; Sarah emerges; let her exit l.

(ON THE DOOR OF THE CUPBOARD, AS IT CREAKS OPEN. SARAH PUSHES IT A LITTLE WIDER, PEERS OUT.)

57. 1C
ML/S Sarah; as she moves, pan to BC/U profile Keeler inconscious

GLANCING AT KEELER FOR A MOMENT, SARAH GOES QUIETLY OUT.

KEELER LIES VERY STILL ON THE BED, MORE BLOATED THAN EVER. HIS BREATHING RASPS IN A STRANGE WAY. BUT HE APPEARS TO BE IN A STATE OF COMA)

RECORLING BREAK

Substitute full Krynoid in bed and tie him down

While waiting, and if time, record any Opening/Closing Titles not yet recorded

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(Onto Scene 30, page 47)

(1 NEXT)

/3C 1E D3 A2/

26. INT. COMPOST CRUSHER ROOM. DAY

58. 1E
M/S machinery churning around

(THE GRINDING MACHINERY IS FUNCTIONING AGAIN./

59. 3C
MC/S Doctor watching

THE DOCTOR, WATCHED BY THE GUARD, SITS ON TOP OF A BIN, GAZING RATHER APPREHENSIVELY AT THE HOPPER./

PAUSE 1 Adjust

CHASE ENTERS)

60. 1E
Deep 2-s Doctor f/g r., Chase enters b/g l.; pan Chase l. and lose Doctor

CHASE: Sorry to have kept you.

THE DOCTOR: Not at all.

CHASE: I do hope you haven't been bored?

THE DOCTOR: No. I've been watching your little toy in action. Most efficient.

CHASE: Isn't it! The problem is keeping it stocked up./

61. 3C
M/S Doctor

THE DOCTOR: Yes .. at the moment it's working on an empty stomach./

62. 1E
ML/S Chase

(THE MACHINERY STOPS. CHASE CHECKS THE TIME SWITCH)

CHASE: The next time it starts up, we must give it something to chew on./

63. 3C
CM/S Doctor

THE DOCTOR: Yes?

CHASE: You may have noticed how lush the grounds are./ This is the secret! We use everything in the grinder ... every scrap of food and gardening waste ... lots of other

64. 1E
ML/S Chase; he sits on crusher

(3 NEXT)

(ON 1)

Ep.4

CHASE (cont'd): things ... provided they're organic. There's a deal of satisfaction in recycling waste. And it's tidier. I like to be tidy, Doctor./

65. 3C
CM/S Doctor

THE DOCTOR: I'm sure you're noted for your t[illegible]. Where's Keeler?/

66. 1E
C/U Chase

CHASE: Ah, dear Arnold. A brilliant specimen and a dedicated botanist. Properly nurtured, he can be of inestimable value to science.

67. 3C
C/U Doctor

(THE DOCTOR LOOKS AT HIM WITH GROWING HORROR)

THE DOCTOR: Nurtured? You don't mean you've been ... feeding him ...?

RECORDING BREAK — Tie Doctor to crush

(Onto Scene 28, page 44)

(4 NEXT)

EP.4

/1F 3F 2B B5 Fish(?)/

27. INT. CORRIDOR. COMPLEX. NIGHT

65. 1F
ML/S corridor; Sarah appears; pull back and crab her r. as she hides behind armour

(SARAH ENTERS, HEARS VOICES AND HIDES./

66. 3F
ML/S Amelia/Scorby appear; pull back to show Sarah f/g r.

AMELIA AND SCORBY APPEAR)

AMELIA: Fascinating house ... the mixture of styles is quite charming. This corridor is early 16th century is it not?

(SCORBY, WANTING TO GET SHOT OF HER)

SCORBY: Sorry. History's not my strong point./

67. 2B (entry)
ML/S Scorby approaches; Guard enters l. and joins; see Amelia centre b/g

(A GUARD COMES GALLOPING DOWN THE CORRIDOR, GUN AT THE READY)

GUARD: (SEES SCORBY) We've covered the South and West Sectors. There's no sign of the girl ...

(3 NEXT)

(ON 2)

EP.4

(AMELIA TURNS THE CORNER HAVING LINGERED BEHIND SCORBY AND SEES THE GUARD, THE GUN, ETC. THE GUARD HAS PUT HIS FOOT IN IT.

SCORBY HAS TO DO A QUICK COVER-UP)

SCORBY: (TO AMELIA) Excuse me a moment. We're just doing ... (INSPIRATION) ... a sort of security exercise. (TO GUARD) I want a word in your ear!

(SCORBY GETS THE GUARD BY THE NECK AND SHOVES HIM OUT OF THE CORRIDOR. AMELIA, LEFT ON HER OWN, WANDERS BACK UP THE CORRIDOR, TO EXAMINE PORTRAITS, SWORDS OR WHAT-HAVE-YOU. /

68. 3F

MC/S Sarah; crab her l. to deep 2-s with Amelia entering b/g l.; she comes d/s for CM 2-s

SHE APPROACHES SARAH BEHIND THE ARMOUR)

SARAH: (PEERING AROUND) Psssst ...

AMELIA: (PEERING INTO THE GLOOM) Hello ...

(PAUSE NEXT)

(ON 3) EP.4

SARAH: It's me, Miss Ducat - Sarah Jane Smith.

AMELIA: Are you alright?

SARAH: That man Scorby mustn't see me. I'm looking for the Doctor.

AMELIA: What's happening?

SARAH: I need your help. Can you contact Sir Colin Thackeray of the Ecology Bureua? Tell him we found the pod, but we're trapped here ...

(SCORBY'S FOOTSTEPS CAN BE HEARD RETURNING.

SARAH DUCKS OUT AND DISAPPEARS AS SCORBY RETURNS)

as Sarah goes, push f/w with Amelia to CM 2-s with Scorby entering r.

SCORBY: Were you talking to someone?

AMELIA: Talking?

SCORBY: I thought I heard voices.

AMELIA: Must have been me! I'm always talking to myself. It's old age ... happens to us all!

let them go

PAUSE 3 evacute

SCORBY: I'll see you out.

69. 1F (THEY MOVE OFF.)
C/S Sarah peers around armour

CLOSE ON SARAH HIDING. VERY RELIEVED)

RECORDING PAUSE 3 to G

(3 NEXT)

 (Onto Scene 32, page 49)

/4C 3C D3 A2/

28. INT. COMPOST CRUSHER ROOM. DAY

68. 4C
H/A M/S Doctor being tied by Guard to crusher track

(THE DOCTOR IS BEING BOUND BY THE GUARD)

CHASE SMILES DOWN AT HIM MOCKINGLY

69. 3C
M/S Chase

CHASE: I shall set the machine on automatic. It will start again in a few minutes. Your death, Doctor, will be agonising, but mercifully quick./

70. 4C
M/S Doctor in crusher

THE DOCTOR. What can I say?

CHASE: Blood and bone contain the most valuable nitrogen elements. Just think, after shredding, your remains will pass automatically through my compost accelleration chamber./ Within twenty-five minutes you will be pumped into the garden to become part of Nature's grand design./

71. 3C
MC/S Chase

72. 4C
M/S Doctor

(HE MOVES AWAY FROM THE HOPPER WITH THE GUARD CHECKING THE TIME SWITCH

THE DOCTOR: I still can't think of anything to say./

73. 3C
MC/S Chase; pan him to switch and let him exit r.

CHASE: I would suggest your prayers, Doctor.

(CHASE AND THE GUARD EXIT)/

74. 4C
MC/S Doctor starts to struggle

RECORDING PAUSE Recue

(Onto Scene 31, page 48)

EPISODE 4 (Scene 29)

O.B. SEQ. 10 (page 45)

EXT. CAR PARKED IN WOOD CLOSE TO MAIN ROAD. NIGHT

(A CAR IS DRAWN UP AT THE ROADSIDE. AMELIA IS TALKING TO THE DRIVER AND HIS PASSENGER.

WE MOVE IN TO RECOGNISE SIR COLIN THACKERAY AND DUNBAR)

4/10-1. L/S car in wood; Sir Colin/Dunbar inside; Amelia enters shot and strides towards it; she reaches the window and leans in

/BREAK TO REPO. CAMERAS/

(Rest of seq. - As directed)

AMELIA: You were quite right, Sir Colin. The girl and the Doctor have run into trouble.

SIR COLIN: Did Chase suspect anything?

AMELIA: I think not. The debt for my painting was an excellent excuse.

DUNBAR: You saw the Doctor?

AMELIA: No, but I saw Miss Smith. She was hiding in the house.

SIR COLIN: So Chase does have the pod ...

AMELIA: What are you going to do?

SIR COLIN: We'd better alert the Doctor's friends at Unit. This is getting too big for us.

(As directed)

DUNBAR: No wait, let me go in alone.

SIR COLIN: You'll never get past the gate.

DUNBAR: Yes I will. They know me already.

SIR COLIN: What?

DUNBAR: I've made a terrible mistake, Sir Colin. Its my duty to try and save the situation.

(HE OPENS THE CAR DOOR)

SIR COLIN: I don't understand.

DUNBAR: Give me half an hour. If I'm not back by then, return to London and contact Unit.

(HE GETS OUT, SLAMMING THE DOOR AND WALKS OFF TOWARDS THE GATEHOUSE)

END O.B. SEQ. 10

NB: No O.B. Seq. 11

(Onto page 42)

/1C 3D 4B C3 B4/

30. INT. COTTAGE BEDROOM. NIGHT

58. 1C
M/S door; Hargreaves enters, spots Krynoid

(HARGREAVES ENTERS WITH SOME MORE FOOD.

HE STOPS AND STARES AT THE BED./ KEELER, NOW TOTAL KRYNOID, IS WRITHING AND STRAINING AGAINST ITS BONDS)/

59. 4B
H/A M/S Krynoid struggling with bonds

60. 1C
MC/S door; Hargreaves makes run for it

(HARGREAVES [illegible] BACKS TO THE DOOR IN ALARM./

61. 3D
C/S strained rope giving under tension

CAMERA CLOSES IN ON ONE OF THE ROPES BEGINNING TO SNAP)

RECORDING BREAK — Substitute breakable ropes for Krynoid

(Onto Scene 36, page 53)

/1C 3D 4B C3 B4/

36. INT. COTTAGE BEDROOM. NIGHT

62. 1C / (THE KRYNOID FINALLY BREAKS FREE FROM ITS BONDS AND SITS UP)
MC/S ropes under strain; they snap

63. 4B (rise) /
CM/S Krynoid rises into frame for impact shot

RECORDING PAUSE Repo. Artists

(Onto Scene 39, page 58)

(1 NEXT)

4C 3C D3

31. INT. COMPOST CRUSHER ROOM DAY.

75. 4C
MC/S Doctor in hopper

76. 3C
C/S mechanism (if facia allows shot!)

(THE DOCTOR IS STRUGGLING INSIDE THE HOPPER TO FREE HIMSELF WITHOUT SUCCESS./

WE PAN TO THE BLOCK MECHANISM TO SHOW THE RATCHET HAS ONLY A MINUTE OR TWO TO RUN BEFORE THE MACHINERY RESTARTS)

RECORDING PAUSE Recue

(Onto Scene 33, page 50)

EP.4

/3G Fish/

32. INT. CORRIDOR COMPLEX. NIGHT

70. 3G
M/S door; Sarah enters r., tries door - no luck - hears steps; pan her l. to steps

/(SARAH COMES CREEPING INTO VIEW. SHE TRIES A FEW DOORS, LOOKING FOR THE DOCTOR, WHEN HE HAS TO DUCK SMARTLY BEHIND A PILLAR AS TWO UNIFORMED GUARDS MARCH PAST. AS THEY DISAPPEAR SHE EMERGES FROM HIDING AND CONTINUES ON)

RECORDING PAUSE

Reposition

3 to H

(Onto Scene 34, page 51)

(3 NEXT)

Ep.4

4C 3C D3

33. INT. COMPOST CRUSHER ROOM. DAY

77. 4C
MC/S Doctor struggling against his bonds (machinery is now going)

(BEADS OF SWEAT FORM ON THE DOCTOR'S BROW AS HE REALISES HIS TIME IS NEARLY UP)

Mechanism is grinding

78. 3C
M/S machinery going around

RECORDING PAUSE Recue

(Onto Scene 35, page 52)

(1 NEXT)

EP.4

3H Fish

34. INT. CORRIDOR COMPLEX. NIGHT

71. 3H
C/S stair opening; Sarah peers around corner; pan her r. to door; she looks through keyhole and goes in

(SARAH PEERS ROUND THE CORNER AND APPROACHES THE CRUSHER ROOM. SHE STOPS AND LISTENS, OPENS THE DOOR)

RECORDING BREAK

Strike Corridor wall

1 to G
2 to C
3 to J

A to 2
C to 4

(Onto Ep.5, Scene 18, page 25)

78a C/U Dv

/4C 1E D3 A2/

35. INT. COMPOST CRUSHER ROOM. DAY

79. 1E
M/S Sarah; opens door comes f/w

/(SARAH RUNS OVER TO THE HOPPER, LOOKS IN AND REACTS AS SHE SEES THE DOCTOR./

80. 4C (turn)
H/A M/S Sarah, crusher f/g; she jumps in.

SHE GRABS A PAIR OF SECATEURS OR PRUNING KNIFE LYING NEARBY, AND CLIMBS INTO THE HOPPER TO CUT HIS BONDS)

THE DOCTOR: Quick! , Quick!

(AS SHE CUTS FREE HIS HANDS WE HEAR THE WHIRRING OF THE BLOCK AND THEN THE SOUND OF MACHINERY, AND THE FLAPS OPENING. SARAH LEAPS CLEAR, AND THE DOCTOR GRABS THE SIDE OF THE HOPPER./

81. 1E (climb out)
M/S crusher, pair climb out; pan them r. to door

PULLS HIMSELF TO SAFETY)

I would have been a total waste!

RECORDING BREAK Readjust

1 to F

(Onto Ep.6, Scene 12, page 16)

/2B 4B 3A C1 B2/

37. INT. LIBRARY. NIGHT

42. 3A
M/S Dunbar

(DUNBAR IS WITH CHASE)

DUNBAR: I warned you not to go too far. Abandon the experiment.

43. 2B
CM/S Chase

Destroy that abomination!/

CHASE: The search for knowledge has no boundaries. This is the most valuable study in plant biology ever made. Nothing will stop me now.

44. 4B
Deep 2-s Dunbar f/g l., Hargreaves enters b/g r., and pan him to CM 2-s with Chase

I WILL cultivate the Krynoid!/

(HARGREAVES ENTERS IN A FLAP)

HARGREAVES: That thing in the cottage It's a monster. It's breaking loose! The ropes are not going to

45. 3A
CM/S Dunbar

hold it./

DUNBAR: You mean that horror could

46. 2B
CM 2-s Hargreaves/ Chase

be roaming around?/

HARGREAVES: Yes. It could be in

47. 3A
CM/S Dunbar; he moves to door

the grounds by now./

DUNBAR: I'm going to get help. If this thing's free, it could kill us

48. 2B
CM 2-s (a.b.)

all .../

CHASE: If I were you, I'd keep my

49. 4B
M/S Dunbar, moves to door and exits

mouth shut./

DUNBAR: No. It's gone far enough. I'm going for help and no-one's going to stop me!

(HE MOVES TO DOOR)

(ON 4)

EP.4

CHASE: You won't get past the guards.

(DUNBAR PRODUCES PISTOL)

50. 2B
CM 2-s (a.b.); pan Chase to door

DUNBAR: We'll see .../

(HE GOES. CHASE MOVES TO DOOR)

CHASE (YELLING): Scorby!! Get Dunbar!!

RECORDING BREAK

Readjust

2 to C
3 to B
4 to C

C to 2
B to 3

(Onto Ep.3, Scene 3, page 10)

(4 NEXT)

EPISODE 4 (Scene 38)

O.B. SEQ. 12 (page 57)

EXT. COURTYARD. NIGHT

4/12-1. L/S House; Dunbar runs out of door with pistol and disappears off r.; pan with him and he goes into gloom

4/12-2. ML/S Scorby runs out of door, looks around into darkness

SCORBY (YELLING): Guards! Guards!

Booted footsteps and 2 Guards appear from the darkness l.

SCORBY: It's Dunbar! Get after him!

They race into the gloom r.

END O.B. SEQ. 12

/1C 3D 4B C3 B4/

39. INT. COTTAGE. NIGHT

64. 1C
L/A L/S empty bed f/g,
Doctor/Sarah rush in

(SARAH AND THE DOCTOR CREEP IN.

THE BED IS EMPTY)

SARAH: He's gone!!

THE DOCTOR: Yes. But where?

RECORDING BREAK

1 to F
2 to B
3 to F

B to 5

(Onto Scene 27, page 41)

(1 NEXT)

Ep. 4

4D 3C D1 B4

40a. INT. COTTAGE. NIGHT

104. 4D
L/S stairs; Doctor/ Sarah come down; Doctor rushes l., let him exit frame

105. 3C
M/S wall above fire-place; Doctor enters r. and grabs sword; he exits r.

(DOCTOR/SARAH MOVE DOWNSTAIRS. DOCTOR RUNS FORWARD AND TAKES SWORD OFF WALL.

THEY RUSH OUT OF COTTAGE)

RECORDING BREAK

Repo. everything

1 to H A to 2
3 to D D to 2

(Onto Ep.5, Scene 15, page 22)

(3 NEXT)

EPISODE 4 (Scene 40)

O.B. SEQ. 13 (page 59)

EXT. TRUNK WOOD. NIGHT

4/13-1. L/S Dunbar moving through the wood, pistol at the ready, a very hunted man; sounds of Scorby and the chase in the b/g; pale moonlight please.

END O.B. SEQ. 13

EPISODE 4 (Scene 41)

O.B. SEQ. 14 (page 60)

EXT. RIVERSIDE COTTAGE. NIGHT

4/14-1. L/S Cottage; door opens; Doctor/Sarah come rushing out; Doctor has sword in hand which he has taken off wall; they exit frame

END O.B. SEQ. 14

EPISODE 4 (Scenes 42-48)

O.B. SEQ. 15 (pages 61-68 inc.)

EXT. TRUNK WOOD. NIGHT

4/15-1. M/S Dunbar appears, moves through shot and exits

4/15-2. M/S Dunbar into shot; pan him into shock 2-s with Crinoid; it moves towards Dunbar to attack; let Dunbar leave frame

4/15-3. Dunbar into shot on the retreat; panic; he fires several shots at it

4/15-4. His pov of the Crinoid; the hiss changes to attack mode

4/15-5. Dunbar panics

DUNBAR: No ... NO!

Dunbar turns and runs, trips over something and goes sprawling on the ground; he gasps with pain - broken ankle; he looks up in terror

4/15-6. L/A Crinoid advancing on him

Episode 4 (Scenes 42-48) (cont'd)

O.B. SEQ. 15 (cont'd)

4/15-7. Dunbar fires again; a very desperate man

ANOTHER PART OF THE TRUNK WOOD. MEANWHILE .....

4/15-8. L/S Doctor/Sarah race up into tight shot and exit, Doctor with sword at the ready

BACK TO DUNBAR

4/15-9. ~~Dunbar sturggles to get up, but ankle cripples him~~

4/15-10. Crinoid gaining on him

4/15-11. Dunbar; his sanity cracks; he screams

YET ANOTHER PART OF THE WOODS

4/15-12. L/S Scorby and Guards belting through, following direction of the screams

Episode 4 (Scenes 42-48) (cont'd)

O.B. Seq. 15 (cont'd)

BACK AT THE MAIN AREA

4/15-13. C/U Dunbar, mind gone, looking up; looks straight into camera

4/15-14. L/A ~~C~~/S Crinoid; it lunges and engulfs camera

4/15-15. M/S Doctor and Sarah race through the undergrowth as Dunbar's death cry fills the wood

DOCTOR: (YELLING): Stay back, Sarah ..... stay back!

She slows up only a little

4/15-16. C/U impact shot; Crinoid rises into shot as if scenting fresh blood; the hiss is louder, more triumphant

4/15-17. The Doctor dashes into a 2-s; he lifts his sword; Sarah is close behind; she screams at the hideous monstrosity

4/15-18. CM/S Crinoid; it suddenly makes a lurching run straight at the camera, like a fibrous gorilla. (Tag shot)

END O.B. SEQ. 15

EP.4

82. TK Seq. 2 (35 mm) (dur. 50")
Closing titles

/GRAMS: Music/

S/I T/J SLIDE (B2)
Doc tor Who
TOM BAKER

S/I T/J SLIDE (A3)
Sarah Jane Smith
ELISABETH SLADEN

S/I T/J SLIDE (B3)
Harrison Chase
TONY BECKLEY

S/I T/J SLIDE (A4)
Scorby
JOHN CHALLIS

S/I T/J SLIDE (B4)
Arnold Keeler
MARK JONES

S/I T/J SLIDE (A5)
Richard Dunbar
KENNETH GILBERT

S/I T/J SLIDE (B5)
Sir Colin Thackeray
MICHAEL BARRINGTON

S/I T/J SLIDE (A6)
Amelia Ducat
SYLVIA COLERIDGE

S/I T/J SLIDE (B6)
Hargreaves
SEYMOUR GREEN

S/I T/J SLIDE (A7)
Guard Leader
DAVID MASTERMAN

S/I T/J SLIDE (B7)
Fight arranger
TERRY WALSH

S/I T/J SLIDE (A8)
Written by
ROBERT BANKS STEWART

S/I T/J SLIDE (B8)
Production Assistant
GRAEME HARPER
Production Unit Manager
JANET RADENKOVIC

(cont'd .....)

Closing titles (cont'd)

S/I T/J SLIDE (A9) /
Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP

S/I T/J SLIDE (B9) /
Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A10) /
Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

S/I T/J SLIDE (B10) /
Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A11) /
Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B11) /
O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A12) /
Script Editor
ROBERT HOLMES

S/I T/J SLIDE (B12) /
Designer
ROGER MURRAY-LEACH

S/I T/J SLIDE (A13) /
Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (B13) /
Directed by
DOUGLAS CAMFIELD
BBC tv Colour

FADE SOUND AND VISION

(Onto Ep.5 Titles)